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ROBERT KENDALL INTERVIEW

Hollywood studio *Magazine*

VOLUME 19 NO. 10/\$1.00

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MARY PICKFORD AMERICA'S SWEETHEART

Famous Princess Pussycat brings Mary out of Retirement

Alfred Hitchcock The Master of Movie Suspense



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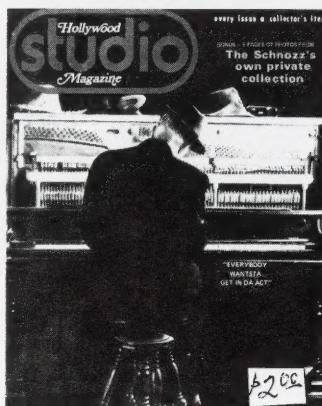
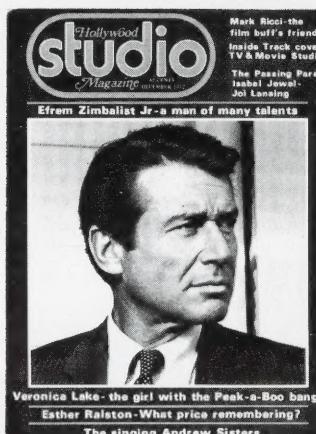
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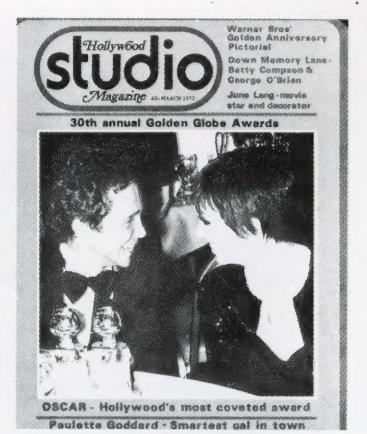
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ON THE COVER

America's Sweetheart Mary Pickford and Buddy Rogers with Princess Pussycat in a candid camera photo taken by May Mann at Pickfair. "Princess Pussycat" Mann's book soon to be released has brought Mary out of retirement for these exclusive photos and story.

CONTENTS

MARY PICKFORD—AMERICA'S SWEETHEART	4
Princess Pussycat brings her friend Mary out of retirement.	
May Mann	
ALFRED HITCHCOCK—MASTER OF SUSPENSE	9
An interview by Bob Kendall	
ENIGMATIC DEATH OF INGER STEVENS	13
Glo Davis	
MAN ABOUT TOWN/LEE GRAHAM	20
KING KONG GOES APE	23
Bob Kendall	
GOLDEN DAYS OF RADIO	25
Hitting the air waves/Teet Carle	
LOVE BOAT FILMED ABOARD PRINCESS CRUISE SHIP	29
PASSING PARADE/ Kaaren Verne/Kirk Crivello	32

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PUBLISHER/EDITOR: Dorothy H. Denny

ASSOCIATE EDITOR: Randy Neil

ASSISTANT TO PUBLISHER: Glo Davis

CONTRIBUTING EDITORS:

Teet Carle, Lee Graham, Robert Kendall, Jack Ong, Jess L. Hoaglin, Larry Kleno, Kirk Crivello, L. Allen Smith.

ART DIRECTOR
Doti Fiorello

ADVERTISING MANAGER
Frances Kennon

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Exclusive feature by Mae Mann

Mary Pickford At Pickfair

Famous Princess Pussycat Mann Brings Mary Pickford Out of Retirement



Buddy Rogers, Mary's executive assistant Esther Helm, May Mann and Princess Pussycat Mann celebrated Mary's birthday April 8th with a birthday cake. It was the pussycat who actually decided Mary to be photographed again after 10 years.

THE UNIQUE EVENTS THAT BROUGHT OUR MARY TO FACE CAMERAS AGAIN

By May Mann

(*Best Selling Author-columnist and Friend of the
World's Sweetheart*)

Mary Pickford was facing a movie camera for the first time in ten years. Since 1965, "America's Sweetheart" had refused all interviews and any photographs to be taken of her. "Let the world remember me in my films" she said.

Then two events as unique as her talent and her enduring

popularity world-wide as a living legend, changed her mind. "That's a woman's privilege isn't it, to change her mind," she laughed.

It is true that "Our Mary," as she is known to millions of movie buffs of several generations, has remained a mystery these past ten years. Inspite of continuous press requests and the continuing "Mary Pickford Film Festivals" breaking attendance records in all parts of the world, Mary remained adamant: "I've retired. I worked long hours day and night since I was a little girl three years old. I am en-

titled to relax and stay home, catch up on my reading, watch television and just enjoy Pickfair which I love dearly. Yes, there are occasional drives and seeing members of my family when Gwen (she's Mary's sister, Lottie's daughter and her only niece) comes with her children from Europe to visit me. Sometimes I enjoy Douglas Fairbanks, Jr. who was here as a house guest recently. But no more pressures. No more schedules. I made a life of being clocked and always with so many things calendared way in advance for me to do.

"Why," she quipped, those famous big brown eyes turning saucy Irish, and laughing, as they do in some of her vintage movies, "Howard Hughes lived his private life as he pleased—why shouldn't I?"

"When I stopped making movies after winning my first Oscar for "Coquette" back in 1929, I found myself busier than ever. I was asked on so many civic, government, ours and other countries, and charity, I turned into a hard-at-work humanitarian instead of a film star."

Why has she, after ten years consented to be photographed now? It all came about one day when this writer and her pussycat Princess Pussycat Mann were spending an afternoon with Mary at Pickfair; on of course a very private visit, since we have been close friends like family for years. Mary has such a fresh lovely skin and she looked so pretty with her golden curls atop her head, dressed much like the style she wore in "My Best Girl"—that impulsively I said, "Mary, you look so pretty. Can I go out to my car and get my little instamatic camera. Can I take some pictures of you and Princess for Princess' book which is being published by Drake Publishers, New York, in May, 1976?"

Without hesitating, Mary, who was playing with Princess, graciously said, "Of course." Was I ever surprised!!

"If you don't like the pictures, you can tear them up," I offered. "But if you do like them, can I have them for Princess' book?"

"I'd be happy to," Mary replied petting the pink and white pussycat who had starred in two movies, has saved the lives of two children, and has been presented a plaque citation on the Mayor's newscast at City Hall listing her many Los Angeles charities for which she has raised thousands of dollars for the needy people of Los Angeles.

"Princess, you're a real humanitarian as well as being named 'The World's Most Famous Cat' for National Cat Week. I read all about your activities in the news. I'm proud to pose with Princess."

At this point, tall handsome Buddy Rogers, her husband, walked in and he happily posed in the picture, too. Mary approved the photos and they were sent exclusively to Drake Book Publishers, New York, for the Princess' book, presently being published June 1st. "That's my first photo in 10½ years," Mary said.

Then came the announcement that the Academy of Motion Picture Arts and Sciences was honoring Mary Pickford this year on the Oscar cast with a special Oscar Award as the great star of all time for her contributions to the industry and film, etc. The big question in Hollywood was, would Mary break her long silence and accept the award? Would she show up at the Music Center on Oscar Night March 29th? All sorts of committees sent her telegrams and letters, beseeching her to come out of retirement and let the world see her once more. And to accept the honor she so rightfully deserves.

I went up to Pickfair again with the Princess for the day. Except this time I had already called Mary and asked her to let me bring a professional photographer along (Alan Hunter) to take some pictures again. And if she didn't like them, we'd tear them up. But if she did like them, it would give her the incentive to accept her second Oscar from the Academy on camera.

Mary agreed. "If it will help Princess' book, of course I will," she said.



"Happy birthday Mary Pickford" as Buddy Rogers and Princess Pussycat Mann help to cut the cake.



Princess Pussycat Mann speaking at the annual Hollywood Opera Reading Club at Sheraton West to 1500 civic leaders with president Kathryn Etienne at left, Princess' beautiful companion May Mann and Mistress of Ceremonies Florence Timerhoff, right. Well-known Beverly Hills veterinarian Dr. Tony Shipp escorted May and Princess Pussycat to receive citation shown far left.

So there we were at Pickfair. All day long we took pictures of Mary and Buddy and Princess. And also some with executive assistant Esther Helm (who was formerly executive assistant to Howard Hughes at RKO in the old days). She has been with Miss Pickford over a score of years. And with a birthday cake as a pre-celebration of Mary's birthday April 8th, we had a little party celebration.

Mary had a new dress, in pink, her favorite color, as an advance birthday present from Buddy.

"I like it so much I'd like two more, maybe a dozen," Mary decided. "Of course you can have anything in the world you want," said her husband.

"Last year I gave Buddy a yacht for his birthday," Mary said. "I'm glad he doesn't think three new dresses at once are too extravagant."

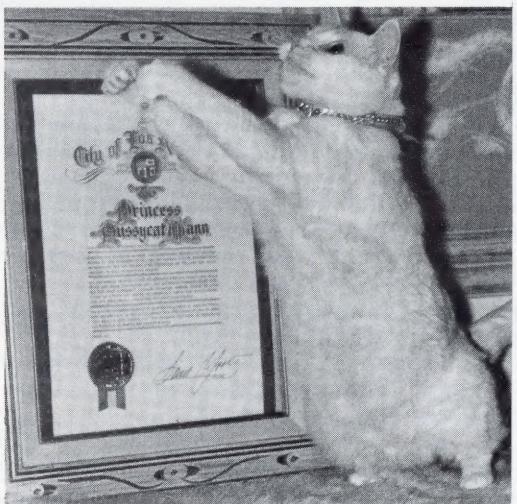
During the picture taking, Mary kept laughing. "Are you trying to be Director D.W. Griffith?" as I had them



Two very dear friends, Mary Pickford and author-columnist May Mann. (March 1976)



Lief Erickson (left) was among the 350 guests at the party Charles Tracy gave honoring May Mann and her new book, "Elvis and The Colonel" which has already sold out all hard cover editions. May (center) holding up the cover proudly shows it off with composer Ben Oakland (left) looking on.



Princess poses by her citation from the City of Los Angeles for being one of the best fund raisers in the city. She is the only feline to receive such an award.

change poses and clothes and settings. When Princess grew more interested in the birthday cake than looking at the camera, Mary quipped, "What's the matter Princess? Haven't you been working lately?"

The pictures were so successful that they were immediately released all over the world except the exclusives you see here for this interview with Mary.

And the result on March 17th, which Mary said "is Princess' birthday and St. Patrick's, and very Irish," Mary then permitted a movie camera to come to Pickfair where she was filmed being presented her second Oscar by Walter Mirisch, President of the Academy.

"This is the first time I've had makeup on in years," she smiled. "It makes me feel like I've never stopped being a movie actress. It makes me feel like I'd like to be working again. But I won't," she decided, "but definitely."

After the filming, Mary winked, "Maybe I'll just surprise everyone and go down to the Music Center and accept my Oscar after all." The Academy was taking no chances—for a woman's change of heart. They now excitedly had it on film. And once more, Mary the living shining legend of Hollywood, was making a movie film.

Mary and Princess and I sat reminiscing for a couple of hours. "This is where I came in at," I recalled, "doing a photo session of you and Buddy at Pickfair. I was sixteen and in Journalism school, and very decided to become another Louella or Sheila or Hedda columnist, for I adored films. With Clark Gable's kind help, and Mae West's who had never permitted a reporter to 'come up and see me sometime' at her Ravenswood Apartment, my scoop stories in the Deseret News in Salt Lake City brought the Hearst organization's attention to me. 'She can become a young Adela Rogers St. John,' noted Mr. Hearst, and he black penciled a note to Frank McLearn then head of King Features Syndicate in New York. 'Get May Mann to take one of our best photographers and see if she can get to Pickfair and do a full page of a day at Pickfair with Mary and Buddy.'"

It was a great challenge. Mission completed, congratulations from Mr. Hearst, and I was syndicated in 437 Hearst newspapers. While Mary and Buddy became instant close friends—a friendship which, "You're like family, like our very own," she said.

"I remember," Mary recalled, "so many parties at your house, and especially your dear Mama. And the big birthday party you gave me at your home. And Mayor Poulson sent red roses the next day and said it was the best party he had ever attended in Hollywood! And your dear Mama and I both had new blue silk dresses for the occasion!"

"Then," she remembered, "the next year, you and the Martin Von Dehns celebrated my birthday at Mocambo. Then the day of my first big boss Jessie Lasky's funeral, your dear mother's funeral was at the same hour. I still consider it the greatest honor that I came and spoke at your dear Mama's funeral." Mary, who was famous player Lasky's biggest star, had to miss the Lasky one, and the television ceremonies and all. That was Mary—unselfish, real, human, kind, and loving to a friend, with no thought whatsoever of personal glory. "And I sent Buddy to the cemetery with you," she added.

Mary recalled the many good times we had had in Palm Springs at their home on the golf course, besides the many state dinners at Pickfair. And our Christmases. And Mary said teasingly to Buddy, "You remember when I invited Claire Windsor to dinner at Pickfair to surprise you, because you always had a crush on Claire?"

Buddy laughed, "I remember trying to beat Clark Gable's time to win you. He was really set on marrying Mary."

They spoke of the long years of their marriage and the real life romantic drama they have played in the Hollywood scene of movie making.

Princess Pussycat accepts \$1000 from noted surgeon Dr. L. Ashley at 47th Annual Motion Picture Charity Ball to raise funds for the aged. Princesses' companion May Mann assists.



"We met when I became a leading man for Mary's film 'My Best Girl,'" Buddy said. "Mary was, as always, a perfectionist. I was a little nervous at first, for I had heard that she had just finished a picture for her own company United Artists, and because she didn't think it was up to quality and the standards of a Pickford film, she had it burned on the back lot. 'But Miss Pickford, there was \$350,000 in that film!' She had said, decisively, 'Burn it.' And it was burned!"

"My Best Girl" proved a hit.

Mary is too modest to list her accomplishments, aside from being an actress. The Motion Picture Academy of Arts and Sciences was founded by Mary, the Motion Picture Relief Fund, the Motion Picture Country Home, and it was when she and Douglas Fairbanks, Sr. stepped out on the very cement at Grauman's Chinese Theater, that the famous footprints in its forecourt were born. President Eisenhower appointed Mary head of "The Senior Citizen's Committee." Her speech in Congress passed the bill giving old people money for decent housing and medical aid. For years she has served the Ida Mayer Cummings Auxiliary for the Jewish Home for the Aged as chairman of their events and to this day. There are many more of her humanitarian efforts too long to list here.

Mary has made over two hundred feature films and over fifty shorts, the latter when she first began in the old Biograph and Griffith days to become the world's highest paid film star with the biggest box office draw of all time during her reign. She owns all of her films outright. They have been playing "Mary Pickford Film Festivals," and are now in preparation to be released for television in the United States.

There are various committees working industriously at present to preserve her films which curators and critics declare are classics, comparable to Rembrandts. The object is to insure their security against modernizing or editing, which film buffs deplore.

Mary today is beautiful, and serene with her concepts of faith, God, religion, and her love for her fellow human beings. I have never known nor seen a more gracious loving lady. I have known her as a privileged member of her family, under all kinds of circumstances. Mary is always a lady and always kind and lovely.

"It's wonderful that people still remember me and want to see me," she observed while looking over the pictures I had directed. Then woman-like, "Now, how about those two more new dresses for my birthday?"

P.S. Mary received a whole new surprise wardrobe from Buddy, plus over 200 cables and telegrams and hundreds of birthday cards and hundreds of flower arrangements. I know because I was there with Princess to celebrate Mary's birthday April 8th. Mary today is still, after all of these years, the most beloved and celebrated star of all time!



Princess in action mee-owing on mike at 47th Annual Motion Picture Charity Ball sponsored by Ida Mayer Cummings Auxiliary of Jewish Home for Aged. Left to right: President Marcha Weinber who was with May to present the annual Princess Pussycat Award for 1976 to lovely actress Sue Ann Langdon. Dr. Anthon Shipp (far right) escorted Miss Mann and Princess Pussycat.



Princess and May's portrait by noted artist Bill Yellman, 1976 with May wearing Mary Pickford's favorite dinner dress which the star gave May as a souvenir.



Mary and Buddy in a scene from **MY BEST GIRL**.



AMERICA'S SWEETHEART Mary Pickford.



Mary Pickford in **SUDS**.

"OSCAR" FOR MARY

Miss Pickford, who was 83 years old on April 8, won an Oscar for best actress in "Coquette" 48 years ago. On that occasion, she recalled, "I nearly died of pleasure and fear." Concerning the latest award: "I'm amazed. I didn't know that people remembered me."

Although she has not acted in a film for 45 years, her place in movie history is secure. Starting with D.W. Griffith in 2-reelers in 1909, she soon became the most important female star in Films. Her marriage to Douglas Fairbanks Sr., made them the first family of Hollywood, and with Griffith and Charlie Chaplin they founded United Artists.

HITCHCOCK SPEAKS OUT ON

Actors, Violence, his favorite movies, Authors & tells his movie making secrets in a 2 hour coast to coast press meet



Producer-director Alfred Hitchcock spins a yarn for members of his cast between scenes of "Family Plot."



Hitchcock celebrates his Golden Anniversary—a half century of film making with "Family Plot" his 53rd motion picture.



Alfred Hitchcock poses with the "Family Plot" family William Devane, Karen Black, Hitchcock, Barbara Harris, and Bruce Dern.



Alfred Hitchcock holds an informal rehearsal with William Devane and Karen Black on the "Family Plot" set at Universal.

The sharp wit and quick answers of celebrated filmmaker Alfred Hitchcock kept critics around the nation entertained, as well as informed about "Family Plot," his 53rd movie, when he appeared at a Closed Circuit Press Conference recently at NBC studios in Burbank.

Press representatives from 60 American cities were assembled at Dallas, New York, Chicago and Los Angeles to interview the Master of Movie Suspense. Facing the closed circuit cameras at the NBC sound stage, Hitchcock was relaxed and in great spirits, letting his wit show to good advantage in response to some rather unusual questions.

Video equipment for the event beamed from the West Coast was set up at the Plaza Hotel in New York City; the Registry Hotel in Dallas and the Continental Plaza in Chicago.

Explaining his own movie style that has made his films so unique, Hitchcock put it this way, "Most of the time is spent trying to avoid cliche. We expend a lot of time and energy in the effort to achieve something different. It is like writing a scene where a man walks through a door—the big question is how!"

As to how he works, Hitchcock revealed, "First I put the entire film down on paper. People say—'don't you ever improvise on the set,' and I say, 'certainly not—it's cheaper and it's quieter to plan everything in advance. Musicians put their work down on paper. I put the description of the entire film down on paper. The drawback is the difficulty in visualization."

As for his directing style, Hitch recalled, "Once an actress came to me tearfully and said—'you are not directing me'—and I explained to her, 'The only thing I have to do is tell you when you are doing it wrong.' Hitchcock recalled the movie "Spellbound" in which Ingrid Bergman came to him when she was very tense and asked him at one emotional moment, "what shall I do?" Hitchcock calmly reminded Ingrid, "It's only a movie!"

Reuters International News Service asked Hitchcock about retirement, to which he happily answered, "What's that?"

After assurances he'd "definitely" do another film the question and answer session continued.

Commenting on violence, the master movie director put his views this way, "I've never been a believer in violence! "Psycho" was made in black and white so I wouldn't show blood running from the bathtub in technicolor. Violence doesn't contribute cinematically."

One critic asked, "Do you sometimes feel there isn't much left in suspense?"



Producer-director Hitchcock confers with famed dress designer and eight-time Academy Award winner, Edith Head on the set of "Family Plot."



George Lumley (Bruce Dern) and Blanche Taylor (Barbara Harris) start hitchhiking on a mountain road after their brakes had been tampered with and they were forced to smash their car into the hillside.



Kidnapper and extortionist, Arthur Adamson (William Devane) in his legitimate jewelry shop, confers with his accomplice, Fran (Karen Black).



Madame Blanche Tyler (Barbara Harris) goes into one of her questionable trances in quest of the rightful heir of the Rainbird estate.



Fran (Karen Black) examines the diamond ransom for the kidnapped shipping magnate.



Fran (Karen Black) is the accomplice to the extortionist known as "The Trader." She becomes involved in kidnapping and murder.



Miss Julia Rainbird (Cathleen Nesbitt) seeks the help of psychic Madame Blanche Tyler in locating heir to her estate.



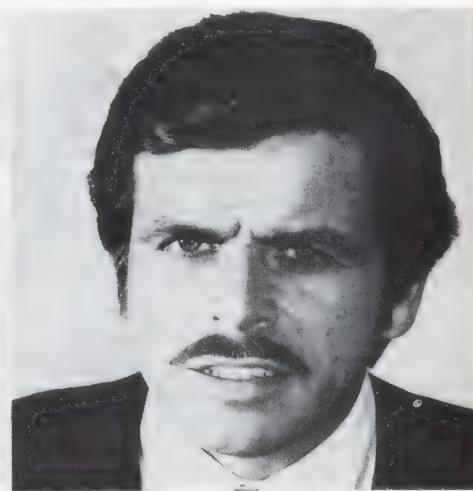
Madame Blanche Tyler (Barbara Harris) a bit of a charlatan whose greed begins a nightmarish train of events.



George Lumley (Bruce Dern) a would-be actor turned cab-driver and amateur investigator, represents Hitchcock's ordinary man in an out-of-the-ordinary situation.



Blanche Tyler (Barbara Harris) is confronted by the kidnapper and extortionist, Arthur Adamson (William Devane), while snooping in his garage.



Arthur Adamson (William Devane) is ostensibly a reputable diamond merchant in the city, who carefully plots to kidnap prominent individuals, whose ransoms must be paid in diamonds.

Hitchcock answered, "A suspense movie is giving the audience information in advance. There is a great deal of difference in surprise and anticipation. Most people make 'mystery' films and 'mystifying' films."

Another query: "Has 'real-life' drama made it difficult to keep pace in pictures with what's happening?"

Nodding, Hitch agreed, "We're fighting headlines all the time." On the kidnapping theme, he insisted, "I didn't think of 'The Family Plot' by saying I want to do a movie on the kidnapping theme. I thought of the project as 2 sides of a triangle meeting at a certain point. They gradually came to their apex. Climax takes place when two totally unrelated elements are brought together. The structure of the story is what appeals the most to me."

On camera technique, Hitch ex-

plains, "I use the camera as the person who sees something. In 'Family Plot' one whole sequence is composed of people in a car. Close-Ups of the people are shown and the road ahead. We photograph the emotions and *not* the road ahead!"

On film adaptation from a novel, Hitchcock explained his formula, "I read the book twice and never look at it again. Then I start from scratch. Good literature does not make good pictures."

Hitchcock was asked, "At which point do you select emphasis on humor and terror?"

He replied, "Danger, humor, and terror in that sequence."

As for how he selects material for his movies, he commented, "Literary agents, and book reviews from various countries. 'Family Plot' was an English book. I never take material direct-

ly from a writer."

Asked about his best practical joke he ever played on anybody Hitch recounted, "It was in London at a hotel where I gave a dinner party for Gertrude Lawrence. All of the food was blue. Blue cream soup, blue trout, blue peaches, blue ice cream."

When a reporter asked about the violence syndrome of the current movies, he responded, "We're going to have some changes soon. Disco-Vision will soon be out and people will be able to buy movies from the studio film libraries where the emphasis is not centered on violence as it is today."

"As for symbolism in 'Family Plot,' I don't think symbolism means a lot to this story. I don't look for symbolism or messages. Goldwyn said 'messages are better left for Western Union,' and I agree with him on that point."

Citing unusual scenes in his past

pictures, Hitchcock recounted, "In the movie 'North by Northwest,' the killer comes out of the sky to avoid the cliche. We used a crop duster in daylight. As the sunlight floods the field it makes it next to impossible to hide when the crop duster swoops down."

Referring to the photogenic value of staircases, Hitch recalled, "In the 1926 movie 'The Lodger,' the story of Jack the Ripper, we had the landlady listening and watching as we see the white hand of Jack the Ripper going up and down the staircase."

As for the inspiration for the graveyard sequence in "The Family Plot" Hitchcock revealed he got his inspiration from a French painting.

On film technique, "Everything must be very clear to the audience. Too often film makers present such complicated scenes and plots they lose their audience."

A film critic from the Dallas press meet asked, "You are generous to women in pictures."

Hitch responded, "The use of women in pictures is historical and inevitable. I've often used cool blondes. I have an objection to women who wear sex around their necks like jewelry. I don't think it is interesting to put a label on a woman as sexy. You'll eventually discover if the woman is sexy. The cool blond types are from Northern Europe, Scotland, Scandinavian countries, and Germany. The further South you go, they are more obvious. Sex should be discovered in the course of a story. You can't walk down a street and say 'he' or 'she' is sexy. That is something that has to be found out."

From Dallas, "Would you do a suspenseful western?"

That brought a rapid reply, "Not enough detail in them."

"Would you do a costume pic?"

Without a smile, Hitchcock replied in his quiet manner, "No one in a costume picture ever goes to the toilet."

As for the movie director's favorite film?

"That's 'Shadow of a Doubt'—we were on location in a town in Northern California and got to know the price of everything. We got all the details and shot the whole film there. The people in the town gave us a tremendous amount of help. It also satisfied me in this respect—melodrama. It was full of characters, central figures, and the murderer, and attractive."

"Why did you change the title from 'Deceit' to 'The Family Plot?'"

"'Deceit' suggested a bedroom farce," Hitchcock smiled.

"What's it like to be Alfred Hitchcock?"

"Not very comfortable," he admit-

that is there. But I deliberately do not try to photograph recognizable buildings to identify cities in most of my movies made in the United States."

Once again Hitchcock mentioned he was a 'loner,' and knew no one in town outside of people in the industry. He added that he liked to read biographies, and when it came to a question on Psychic Phenomena, he answered when they questioned if he took it seriously, "not really—but hunger yes."

I asked Hitchcock if he had any explanation as to why Janet Leigh should receive hate mail to this day from her appearance in 'Psycho' and if this ever happened with any other movie. Hitchcock answered, "I don't understand why—particularly because she was the victim—and this has not happened with any other movie."

At that point, Hitchcock mentioned that he got a letter from a man in France who said that he had a serious problem. Then he gave the details of the man's letter—which read, "My daughter saw the French film 'Diabolique' and now she won't take a bath. Then, she saw your film 'Psycho,' and she won't take a shower. Our daughter is very difficult to be around now."

Hitchcock said he replied to the man's letter, and said, "I'd send her to the cleaners."

Regarding the films he liked most after 'Shadow of A Doubt,' Hitchcock responded, "39 Steps," "Rear Window," "The Lodger," "Family Plot," "Vertigo."

Asked if he was losing weight, Hitchcock assured the questioner, "I'm losing it talking to you."

A San Francisco Examiner critic after complimenting Hitch on how well he looked, and wishing him a long life, posed the perplexing question, "What would you like inscribed on your tombstone?"

The audience waited in a hush to see if the master showman's wit could jump that hurdle. But Hitchcock didn't leave anyone long to wonder. Quietly, he replied in all seriousness, "I want this in quotes—"You can see what can happen to you if you are not a good boy!"

At that point the press gave Alfred Hitchcock a standing ovation. For two hours, under hot TV studio lights, Hitchcock had taken on the critics all over the nation—from New York, Dallas, and Chicago, and Los Angeles—where they had gathered to ask him anything and everything for two hours. He had kept them thoroughly entertained and enchanted with his sly wit, and his keen insight into movie-making that has placed him in a category all by himself—the master of movie suspense. △



ted candidly, "I'm somewhat of a loner. I don't flaunt myself in public."

Commenting further, "I suppose I must be honest and say it is very pleasant when the film is good, but it is very unpleasant when the picture is a failure. Frankly, it's miserable!"

On actors.

"An actor is something like a child. They spend 75% of their day sitting in front of their mirror. The actor goes to his dressing room and sits in front of the mirror. And then the hairdresser is fixing his hair, while the make-up department is checking his face out."

As for the start of a motion picture, the director recounted, "I was dealing with a springboard explanation in '39 Steps,' where a woman spy describes her objections. We had to shoot this three times to get the explanation. Audiences must be made comfortable and once they have been told the story, then you can proceed to tell your story."

"What is your favorite reading?"

"Chandler, Hammett, John Bucke, Agatha Christie."

"Do you wear a black suit for symbolic reasons?" he was asked at one point in the coast-to-coast press session.

"I wear it because of dignity," he insisted.

"How do you achieve authenticity?" someone asked.

"The street outside NBC is authentic," he replied, "It is something

Enigmatic Death of Inger Stevens



In 1967 Inger Stevens finished the movie "A Guide for the Married Man" for 20th Century Fox and went on a publicity trip to her native Sweden. This is a candid shot of her on board the ship S.S. Canberra.



A personal photo of Inger Stevens with a friendly note to her dear friend Katy. 1960.

By Glo Davis

On the dawn of a new year in 1959, Inger Stevens reached for a small bottle and swallowed 25 of the sleeping pills it held. Three days later her unconscious body was discovered by a janitor. She was rushed from her apartment in New York to a hospital. Life had almost totally drained out of her. There were blood clots under her left lung, her legs afflicted with phlebitis were swollen to four times their normal size, but somehow she made it through the morning. She was also blind. This sightless condition lasted for two weeks. When she finally began to relax her vision gradually was restored although scar tissue always remained to cloud the corners of her eyes.

What made Inger so sad some of the time and so happy at other times? Was her childhood so difficult she couldn't surmount what so many others have been able to do? These questions will never be answered.

Inger was born Inger Stensland in Stockholm, Sweden on October 18. The studios or her publicity agents never did reveal the year. She arrived in the United States at age 13 on a freighter and was met at the dock by Travelers Aid and the Salvation Army because her father was too busy to meet her on this day. She spoke no English.

She had left her mother behind in Sweden, who had divorced her father by mail when Inger was five. Stensland, a Swedish professor who was working in Massachusetts on a Fulbright scholarship eventually settled down in Manhattan, Kansas with a new wife. During these formative years she kept things to herself and never



Inger Stevens in happier days, riding in a Palm Springs, California Parade.

really said what was on her mind.

Before coming to the United States, both parents were active in amateur theatre groups. At six, Inger was taken to see her father portray the role of Scrooge. His transformation from a man with abundant dark hair to one with scraggly white hair enchanted the wide-eyed girl. Even after she had the disillusion to find out a wig was the reason, her as yet undefined desire to be an actress remained undimmed.

Inger learned to speak English with her enrollment in high school and by the decision of her parents not to use Swedish at home. The result was that Inger spoke without a trace of the accent she knew would be a hindrance to her.

At 16 Inger ran away from the small town she was living in and headed for Kansas City. First she found a job as a waitress and then landed a job with a burlesque show. For \$60 a week she stood onstage in a limp, perspiration-stained purple gown while the other girls moved rhythmically to the tune "Blue Champagne." Three months later she was promoted to a featured role. It was Christmas time, she was on stage dressed in a brief Santa costume belting out "Santa Claus is Coming to Town" she cast her eyes down into the audience and who should she spot, but her father.

That afternoon Papa Stensland and Inger drove back to Manhattan, Kansas, but how could things ever be the same? She finished high school and one week later ran away again. This time she had savings she had kept from working in the burlesque show and she traveled all the way to New York City.

She took an apartment in a cheap neighborhood and looked for a job in show business. The wheel of fortune



Starring in "The World, The Flesh & The Devil" Inger Stevens in 1958. The film was a Sol. C. Siegel-Harbel Production for MGM release.

turned and she met an agent named Tony Soglio. He put her under a long-term contract and changed her last name to Stevens. In no time at all she was getting TV commercials, taking acting lessons at Actors Studio and working as a chorus girl at The Latin Quarter nightclub. Soon Soglio also was landing her acting jobs on TV shows such as Kraft Theatre and Studio One.

On July 9, 1955, Soglio and Inger were married in Greenwich, Conn. They lived together for four months and were divorced in 1958. Inger paid Soglio a percentage of her income under a managerial contract that ran through 1966.

It was during the period of her troubled marriage that Inger was called out to Hollywood in the fall of 1956. At this time Perlberg and Seaton tested her at Paramount for the feminine lead in the production "The Tin Star." Although she was termed "too young" for the role, the test won her a long-term contract which permitted her to remain active in the mediums of both the stage and TV, as well as motion pictures.

Part angel-part sinner suicide knocked twice

Finally, in Inger's first film, "Man on Fire" her oval-wide blue eyes, incredibly tiny 20-inch waist and wistful smile brought her to the public's attention. It also attracted her co-star in the film Bing Crosby. Gossip columnists soon were clucking about the romance between the \$600-a-week newcomer and the millionaire widower.

Crosby, however, turned his affections over to another actress, Kathy Grant, whom he married. Inger ex-



Inger Stevens as she appeared in MGM's "Man on Fire," 1957. A pensive photo of the beautiful Swedish actress in one of her most popular roles.

plained her disappointment by pointing out that she was not Catholic, didn't want to change her Lutheran religion, and felt there was a big age difference.

It seemed as if all of Inger's romances were fated to be unhappy. Three years later she became involved with a well-known star, married and the father of two children. He promised to obtain a divorce and marry her, but later changed his mind. Inger took a boat trip to Europe in June, 1958, to try to reorganize her thoughts and then, upon her return to the United States, went into analysis.

It was about this time in her life that she acquired a friend she could trust and confide in. It all happened quite by accident, as so many meetings do. Academy Award time was approaching and Inger was unhappy with the dress she was supposed to wear. A friend of Inger's said, "I have a friend who designs and makes clothes. She is here from Greece and can't speak any English, but I can interpret for you and I think she will be able to make the kind of dress that you want." Inger agreed to meet this girl and that's how the friendship of Katy Theodore and Inger started.

After this one successful encounter, Katy started to make all of Inger's clothes. Gradually Katy learned English and Inger found out that in addition to being a designer, Katy also was and still is to this day a foreign correspondent with several Greek Movie and Television magazines and is a member of the Foreign Press.

When the pilot for the "Farmer's Daughter" came about Inger called Katy and said, will you make me five dresses? I will need them for this part and if the series sells, you will be the regular designer. Needless to say the



Inger Stevens in the "lucky" costume designed by Katy Theodore that gave her the new image when she appeared at the Academy Awards presentations.



This photo of Inger Stevens and Anthony Quinn made while they were filming the movie "A Dream of Kings" for National, was several years after their romance. Now, just good friends they look at the magazine Katy Theodore (left) writes for in addition to being Inger's dressmaker and having a very nice acting part in the movie. Looking on is Greek actress Irene Pappas.



Uninhibited "girl talk" between two very good friends, Katy Theodore and Inger Stevens, while having lunch in Chicago. 1969.



In a pensive mood, Inger Stevens and Katy Theodore thinking over their lines for an upcoming shot in the series "The Farmer's Daughter."

pilot sold and Katy was the credited designer. During the time Inger starred in this series, she received a TV Guide Award after being voted "Favorite Female Performer" of the year and the Foreign Press Association honored her with their coveted Golden Globe Award as "The Best Actress on Television."

Inger's change of image came about one year at that fateful Academy Award time which had first brought Katy and Inger together. Inger approached Katy and said, "Well, do you have any ideas about what I should wear to the Academy this year?" Katy said, "I think you should wear a mini skirt! It's the newest thing, probably no one will have one on but you and you will be the 'hit' of the evening." "Oh, no Katy, I couldn't do that. I'm afraid," she said. "You have the most beautiful legs, let's show people you have them. Please trust me Inger. I've never let you down or designed something you haven't liked yet," Inger

said, "Oh"—"O.K."

Katy went ahead and designed a Greek inspired dress and cape. Accessories were silver sparkled stockings, shoes and bag. The Academy was upset when they heard what she was wearing. She had been scheduled to pick up the award if Georgy Girl won. Katy said, "Inger, don't worry about picking up the Oscar for the winner of Georgy Girl, I have a feeling that doesn't stand a chance against 'Who's Afraid of Virginia Wolf.'" Inger gambled on Katy and wore the mini costumed. It turned out that she was not only the "hit" of the evening, TV cameras constantly had her on view, people were gaping at her, she had to pose for photos and with her hair set in a new fashion to go with the outfit it was a total new Inger. By the way, there was one other mini at the Awards that night. Not nearly as spectacular and worn by Julie Christie.

The next morning Inger called Katy and said, "I had the most wonderful evening of my life last night. Thank you, very very much." She then proceeded to sign for five new pictures, all because of the new image Katy had created for her.

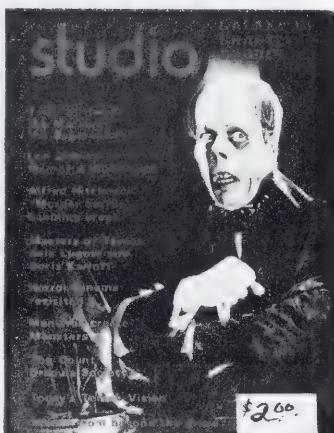
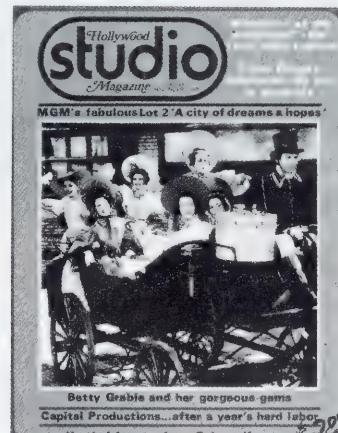
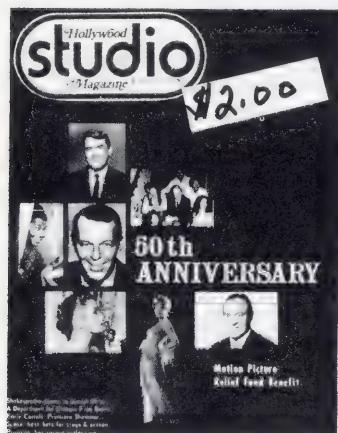
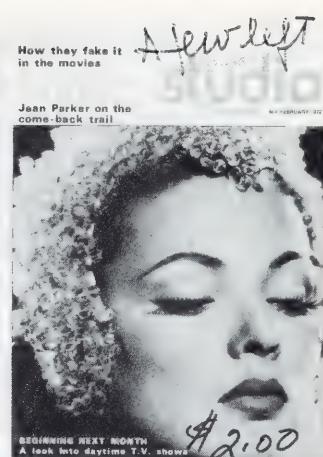
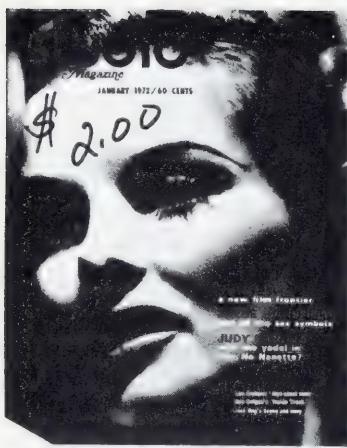
Inger was always very secretive about her personal life. Few people knew how much time she devoted to the California Council of Retarded Children . . . few people knew she was married to a black man, Ike Jones, a business man, for the last six years of her life, spending most of her time with him at her second home in Malibu Beach. Sometimes they could be seen dining out at small cafes along the seaside.

Inger was separated from Jones at the time of her death. She was rumored to be in love with a handsome actor who since her death has been dating an older, popular singer and daytime T.V. hostess of her own show.

One morning in 1970 Inger's secretary found her crumpled in the middle of the kitchen floor. She was barely alive and when the ambulance and crew arrived at her Hollywood Hills home and rushed her to the hospital, it was too late. Pills and alcohol finished her life.

The mystery of suicide versus accident surrounds her death as it does Marilyn Monroe's and Gia Scala. Both women were found as if they could have been seeking help. Did Inger think she would be discovered in time as she was in 1959? Does anyone know the answer? Will anyone ever know? △

Special thanks to Allan Ingersoll and Weber for biographical information on Inger Stevens; to Katy Theodore for photos from her private collection and to Larry Kleno for photos from his vast film library.



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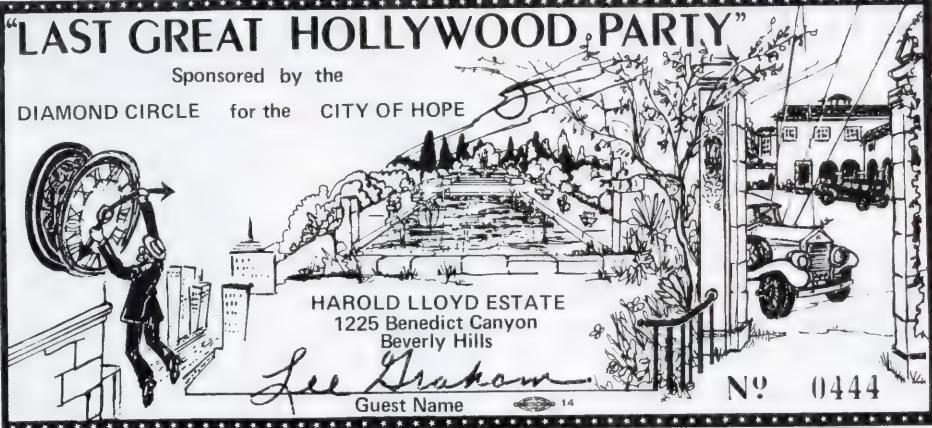
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On the scene...**With Lee Graham**

"The Last Great Hollywood Party," sponsored by the Diamond Circle for the City of Hope, at \$1,000 a couple, was a monumental reminder of Hollywood's Golden Age. What more appropriate setting than the 44-room mansion of Harold Lloyd, scene of so many celebrated parties in the past? The 16-acre estate has been sold, and will be subdivided, so this marked the last party in such historical surroundings.

Guests drank and ate in various rooms turned into such "clubs" of yesteryear as the Clover Club, Mocambo, Trocadero, Ciro's, etc. ending up at the Cocoanut Grove for entertainment.

There was a wonderful mixture of stars of yesterday and today as you can see.



Pat O'Brien seems engrossed as Vickie and Jack Oakie, Chanin Hale and Lee Graham pose for picture.



Carol Burnett and Robert Goulet, a last minute substitute for Gene Kelly, hosted the big bash.



Mr. and Mrs. Gene Raymond



Fay Wray and husband Dr. Sanford Rothenberg



A warm welcome for Beulah Bondi

Margaret O'Brien and husband Roy Thorsen, soon to be parents.

Hal Linden, TV's Barney Miller, surprised with his fine singing.

Sally Struthers twirls rope as Barry Wolin watches

Beatrice Kay does her thing



Christina's "Bag of Make-Up Tricks"

By Glo Davis

Christina is part of the new Hollywood. Her make-up studio is a satchel she carries over her shoulder. It's a far cry from the beauty sanctuary "House of Westmore" where all the stars from the 20's through the 50's went to get their glamor brushed, patted or puffed on.

Christina puffs and brushes on glamor by the ounce or pound depending on the character she is creating. She leaves her home in the San Fernando Valley with her make-up bag of artistry and she may not get home for six months depending on the film location.

That's what happened on a recent assignment in Italy where she did the startling make-up for the film *A MATTER OF TIME* directed by Vincente Minnelli and starring Liza Minnelli, Ingrid Bergman, Charles Boyer, Tina Aumont, Anna Proclemer, Gabriele Ferzetti, and Amedeo Nazzari.

Exciting photos made on the scene in and around Rome, Italy for the soon to be released film "A Matter of Time."



Liza Minnelli as the young "Nina" first arriving in Rome in the film "A Matter of Time." Ansa Foto Roma



Liza Minnelli being touched up by Christina and that famous "brown bag" of cosmetic wonders.



Ingrid Bergman made up to look 35. Exclusive photo taken on the set by Christina.



Ingrid Bergman in the death scene where Christina has aged her into her 70's. Exclusive photo taken on the set by Christina.



Liza Minnelli and Ingrid Bergman in a tender scene from "A Matter of Time." Franco Bellomo photo.



Director Vincente Minnelli is setting up the next scene in "A Matter of Time" while Christina continues to age Ingrid Bergman.



Liza in a flashback.



Liza Minnelli in a flashback. Nina, a nineteen year old peasant girl transformed into a lady by the 72 year old eccentric Contessa.



Glamorous godmother. A smiling Liza Minnelli holds her young godchild, Cody Smith, whose mother Christina Smith creates all of Liza's on and off stage make-up. Terry O'Neill photo. Camera Press London.

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Congratulating Sidney Sheldon on publication of "A Stranger in the Mirror" as well as his and Jorja's 25th anniversary are Erin Fleming and Groucho Marx, shown with the Sheldons at Chasen's gala. (Photo by Yani Begakis)



Eve Arden made rare public appearance at Taper Forum opening of "And Where She Stops Nobody Knows." (Photo by Leigh Charlton)

Lee Graham's Man about Town

"Shhh . . . Here she comes, keep quiet." The door of Sonora Inn opened and Jane Withers let out a loud whoop as 80 people sang "Happy Birthday." She had expected only family.

The surprise was planned by her two youngest children, Kendall, 16, and Ken Errair, 18. Guests included friends from the church, schoolteachers from childhood days at Fox, escorts, show business personalities, and of course, Jane's mother, Mrs. Ruth Boonshaft, to whom she gives credit for her career.

Of all the guests, probably the person Jane has known the longest was Lon McCallister with whom she attended Sunday school. Their friendship continued and, when she was 15, Lon gave Jane his high school pin. At that time, working as an extra, Lon was determined to become wealthy in films, and retire when he was 30. He became a star at 21, quit at 29, and wisely invested his earnings in real estate. Today, at 53, McCallister enjoys a life of luxury, dividing his time between a mobile home and a beach pad at Marina Del Rey.

Another friend from Jane's girlhood days, Freddie Bartholomew, couldn't help her celebrate for geographical reasons. She sees the former child star and his family whenever she's in New York, where he is vice-president of Benton and Bowles Advertising.

Ages and stages of Jane's life were depicted on big cakes, starting with her birth 50 years ago, and her career beginning at four when she was "Dixie's Dainty Dewdrop."

* * *

Seven years ago I saw a relatively unknown make his Vegas debut at the Riviera. His name was so new and unusual he kidded, "Actually my real name is Olivia DeHavilland."

Since then, Engelbert Humperdinck has returned annually benefiting by the assurance and poise that come with success.

He was back again, packing them in at the Riviera.

Ten years ago, this romantic idol had nothing but a different name (Gerry Dorsey), and a family living from hand to mouth. Considering himself "a complete and utter flop," he

suffered a nervous breakdown, and was forced to live on National Assistance of \$10 a week.

That was before manager Gordon Mills changed his name and a hit recording, "Release Me," changed his life.

Today, 40-year-old Engelbert lives with his wife Pat, and their 3 children in a three-story house on a 3½ acre estate in Surrey. It's far cry from the London flat over a furniture store when the couple had few friends because "We were too poor to ask anyone in, even for a glass of beer."

In this day of rock and roll and gyrating performers, it was a pleasure watching Humperdinck's courteous charisma captivate audiences at the Riviera.

After a brief visit with Humpy in his dressing room, we made a dash for Caesars Palace where Bette Midler was breaking them up. Playing to an "in" crowd of such fans as Jack Nicholson, Warren Beatty and Brenda Vaccaro, she confessed, "In a moment of great generosity, I willed my boobs to Cher."

* * *

Sidney Sheldon is hot! Having achieved success as a writer of musicals (at 25 he had three on Broadway simultaneously), screen-writer (an Oscar for "The Bachelor and the Bobby Soxer"), and TV writer ("I Dream of Jeannie"), he is enjoying even more recognition as a novelist.

Sidney's third book, "A Stranger In the Mirror," is another winner. To

celebrate its publication, as well as Jorja and Sidney Sheldon's 25th anniversary, Sylvia and Sam Schulman gave a lavish party at Chasen's.

Among those congratulating Sidney and Jorja: Sylvia and Irving Wallace (he also switched from writing screenplays to books), Jacqueline Bisset and Morgan Mason (21-year-old son of Pamela and James Mason), Michelle and Irving Levin (the host's business partner), Erin Fleming and Groucho Marx (he's the godfather of the Sheldon's daughter), Joanna and Sidney Poitier and Peggy and Arthur Hill.

* * *

"And Where She Stops Nobody Knows" was Arthur Hailey's third play to premiere at the Taper Forum. Various friends paid him tributes, but none as unique as outspoken Carole Cook. "When Oliver created Louise in 'Father's Day,' he gave me the finest role of my career. But then I've saved his ass a dozen times by putting life into his dull dinner parties . . ."

It was good seeing Eve Arden and Brooks West, who seldom attend openings. Eve, once the screen's busiest actress (in one three-year period, she made 23 films), has been inactive lately except for margarine commercials. Even though she admits she's in her sixties, Eve is anxious to get back in harness, wryly commenting, "Humor is not something you put in mothballs."

* * *

One week my car and I were invited to a party. I took a shower before we left home, the car waited until we arrived, where it was washed by cast members of "Car Wash." Universal hosted the big bash, catered by Chasen's, at the Dee Luxe Car Wash in unfashionable central Los Angeles, where the action for the movie takes place.

The next week, a telegram arrived addressed to my dog telling her she could "bring your master" to a premier, signed Won Ton Ton.

Once again nostalgia was rampant at the pre-screening party at Paramount's commissary and on the streets of the studio where vintage stars arrived in vintage autos. Rory Calhoun's mixed German Shepherd, and Schnauzer, Smokey, tied with Valerie Perrine's mastiff, Thurbog, to win the title, "Pet With the Greatest Star Potential."

Won Ton Ton was all over the place shaking paws with his co-stars in "Won Ton Ton, the Dog Who Saved Hollywood." Among them were Bruce



Lon McCallister wishes his long time friend Jane Withers a happy birthday. Rory Calhoun and his dog, Smokey at Paramount's pet/people party-premiere of 'Won Ton, Ton the Dog Who Saved Hollywood.'



Following Engelbert Humperdinck's smash Riviera opening in Vegas, actor-turned-producer Sheldon Leonard offered congrats in the singing star's dressing room.

Dern, Phil Silvers, Jackie Coogan, Andy Devine, Fritz Feld, Zsa Zsa Gabor, Broderick Crawford, Guy Madison, Carmel Myers, Ken Murray, and Rudy Vallee.

* * *

The resurgence of Mary Pickford, on film of course, continued with a filmex tribute at Plitt's Century Plaza Theatre. Two of her hits, "Rebecca of Sunnybrook Farm" and "Sparrows," were shown to a generation which couldn't possibly remember "America's Sweetheart" except as the aging lady who was given a special Oscar.

A star of today, Kirk Douglas, introduced the films of the first movie

star. Kirk noted that Mary made divorce respectable in 1920 when she divorced Owen Moore to marry Douglas Fairbanks. Kirk didn't mention that 15 years later the shoe was on the other foot. Athletic Fairbanks, who went through life swinging on chandeliers, lost his balance over Lady Sylvia Ashley. Two years after she divorced Doug, Mary found a calming substitute in Buddy Rogers, to whom she has been married 39 years.

No woman, in any walk of life, before or since, ever occupied the position in America once held by a girl in her twenties, less than five feet tall, with long golden curls. △



King Kong goes Ape

*This Time In a Paramount
De Laurentiis Release*

By Elmer Pasta

In 1976 there will be one film to remind the world what Hollywood magic is about. It is Dino De Laurentiis' multi-million dollar production of "King Kong." And in size, scope and excitement the Paramount Pictures release will cause a lot of attention.

Among the most successful independent producers in America today, De Laurentiis began preparation more than a year ago on his contemporary version of the classic story. After a five-month shooting schedule that will move men and equipment half-way

'round the world, he will present it to the moviegoing public by the end of America's Bicentennial year. No other film in this special year will probably show the spectacle and excitement that makes movies the most enduring popular art form in America.

The enormous complexity of his undertaking became evident to De Laurentiis when last summer he began assembling craftsmen, acquiring vast Hollywood sound stages, overseeing construction on the elaborate sets, and conducting a search for locations and a young beautiful woman to play King Kong's romantic interest, a role created more than 40 years ago by Fay Wray.

From the start, De Laurentiis wanted this production to be released

by Paramount, the biggest Hollywood has seen in years. To direct the epic, he chose John Guillermin, whose most recent film was the enormously popular "The Towering Inferno." To do the screenplay he selected Lorenzo Semple, Jr. who co-authored the De Laurentiis film, "Three Days of the Condor."

Two of the principal human roles are young men: Prescott, the dashing anthropologist and Wilson, the ambitious oil executive who sees that a big monkey like Kong could be more marketable than fuel in the United States.

Jeff Bridges, the two-time Academy Award nominee who scored so impressively in "The Last Picture Show," was picked to play Prescott, who engages Kong in a contest for the lovely girl found adrift in the Pacific Ocean. Charles Grodin, who had just finished a season on Broadway in the smash hit comedy "Same Time Next Year" was named to portray Wilson.

Interest has been extremely keen on the woman to play Dwan, who drives Kong bananas. Many of Hollywood's prettiest young actresses were considered. But after her screen test last December, jetting to the West Coast on a two-hour notice, Jessica Lange, a popular fashion model with Wilhelmina in New York, was chosen for the slightly wacky girl whose inherent innocence and natural beauty are quickly appreciated by Kong and Prescott both.

When production was announced last fall in full page ads in the country's major newspapers, a color poster of Kong atop New York's World Trade center was offered free. The response was overwhelming. Extra secretaries had to be hired to answer the many thousands of letters.

De Laurentiis was amazed to find that sixty-five percent of the letter writers were young moviegoers, very inquisitive about Kong, especially whether he would be an actor or a giant mechanical model.

Movies being a form of magic, the mystery remains. When the audience goes into the theatre and confronts Kong storming through a South Pacific island jungle, it will have to decide if Kong is real or a cleverly crafted illusion.

The Kong that looms on the screen will be 50 feet tall; able to cover 15 feet in a single stride and has the weight of five hundred men.

Aware of the real truth about Kong, beside the film's creators, are the 200 crew members who started work last summer on the sets, costumes, locations and most importantly the special effects that give King Kong its claim to cinematic greatness. Every new technique, and the best of the old

ones, are being used to make every frame of "Kong" realistic and entertaining.

From Europe and the United States, De Laurentiis gathered the best craftsmen to make totally believable Kong's supreme adventure that ends spectacularly in New York City.

Richard Kline, known for his excellent camera work in "Camelot," was named director of photography. From Italy came men with whom De Laurentiis was closely associated when he was the top movie producer there: Mario Chiari as production designer; Carlo Rambaldi, effects designer and Aldo Puccini, miniature designer. Each is assisted by associates, all veterans in making big movies.

Nothing has been haphazard about the production. Hundreds of intricate illustrations, called story boards, were drawn in the art department so that every scene was minutely designed and made familiar to those who would film "King Kong."

In adjoining sound stages, carpenters put up scaffolding from which cameras can record the enormous size and every angle of Kong; seamstresses worked on the costumes for hundreds of extras; plasterers made molds that became the realistic rocks the humans crawl over to escape from the rampaging Kong, and skilled cameramen experimented for hours with the latest cinema photographic materials to bring Kong back to the screen.

In its vastness, not only does the film spread over seven sound stages, including the biggest one existing in Hollywood, but across the Pacific Ocean to Kauai, the loveliest and most remote island in the Hawaiian chain, and a continent to New York City where filming ends in June, 1976.

After thorough location trips throughout the South Pacific, the staff agreed the north coast of Kauai, with its dramatic cliffs and isolated, thickly foliated jungles offered the right terrain for the island scenes in "King Kong."

No other movie company has gone into this area to shoot. Three helicopters will be used daily to airlift cast and crew into these locations, so inaccessible that it would take at least two-and-a-half days to get there on foot.

The other principal location is the most controversial city in the world. No one connected with the film ever doubted that New York City would again have to be the place for Kong's rendezvous with his destiny among so-called civilized humans. Literally thousands of New Yorkers will become extras in the fantastic finish when Kong scales one of the world's tallest buildings to flee those out to destroy him.



Jessica Lange stars in the new "King Kong"

Traveling half-way around the world throughout the production, "King Kong" needed enormous technical and logistical support, receiving it from dedicated production managers and three camera units shooting simultaneously on land and sea; eight cameramen working concurrently in the various locations and full staffs in Hawaii and New York.

The executive in charge of overall production is Jack Grossberg and the production manager is Terry Carr. In Hawaii, the unit production manager is Brian Frankish and in New York, George Goodman. The visual consultant is Academy Award-winner Dale Hennesy.

Guillerman's first and second assistant directors, respectively, are Kurt Neumann, who is very familiar with the terrain of Kauai, having just finished work there on Ernest Heming-

way's "Islands in the Stream," and Nate Haggard.

Close to De Laurentiis in every phase of "King Kong" has been his young son, Federico, serving as executive producer on the adventure film.

The first scenes of "King Kong" take place on location in Los Angeles' San Pedro Harbor, while a second unit did open sea coverage. From the studio, the production moved half-way across the Pacific to Kauai for days of arduous shooting in the primitive jungles.

Returning to Hollywood, the production settled into the studio and Bell Ranch for several months, where every conceivable interior set had been constructed. Then in late spring, the huge company flies to New York to do what is conceivably the single most famous scene in all movie history—when King Kong goes ape again! △



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What sells a movie?

How do publicists really work? This and more is interestingly told by famous publicist, Teet Carle who was with MGM and various Studios when 'it all happened.' A series of four articles taking HSM readers thru the days of radio, television and up to the present will appear in the succeeding issues of HSM. Watch for them.



These were the golden days of radio when Jack Benny and his "gang" Dennis Day, Rochester, Meredith Wilson; Edgar Bergen and Charlie McCarthy; George Burns and Gracie Allen; Fibber McGee and Mollie and many others were at the height of their popularity.

By Teet Carle

A young film maker, with a completed picture to sell to releasing organizations or to the theatre-going public, can achieve possible success most easily by trying to hit air waves.

Today, television can be a faster and more far-reaching way to promote than through a cover story in a national magazine.

Television, however, wasn't the first non-printed word "big egg" to be cracked by creators with something to sell. For more than two fantastic decades, radio was the sole medium to match publications in getting the public's attention.

Unlike the case of TV when it burst into popularity, radio was not feared, business-wise, by the movie industry. Audiences were willing to pay to see entertainment as much as what they could hear free. So the cinema industry brought many of radio's star voices to talking picture-personalities like Bing Crosby, Rudy Vallee, Frank Sinatra, Kate Smith, Amos and Andy, Lum and Abner, George Burns and Gracie Allen, Edgar Bergen with Charlie McCarthy, Ed Wynn, Fred Allen and Jack Benny.

Many newspapers owned broadcast-

Hitting the Air Waves

Remember when Kate Smith, George Burns and Gracie Allen, Fred Allen and Jack Benny were big stars on radio? The cinema industry brought these personalities to talking pictures.

about getting MGM's newest glamour queen, Lana Turner, for her first dramatic role on radio that it willingly permitted the opening announcement to state boldly "Tonight's guest is Miss Lana Turner, the most glamorous star in Hollywood!" Wow!

Highly coveted for exposure were programs such as Cecil B. DeMille's which presented adaptations of former great movies, sometimes with the original stars. There were similar weekly shows like that of Louella O. Parsons, the pioneer movie columnist. Stars appearing for "Lolly" were often lauded in her paragraphs being printed around the nation.

Warner Brothers ran KFWB and sold records as well as movies through it. Metro-Goldwyn-Mayer enjoyed several smash seasons with its own hour, liberally using MGM stars as guests along with regulars, Fannie Brice and Frank Morgan. On one occasion, the company garnered 10 weeks of plugs for a James Stewart picture by conducting a contest for a title. The one chosen, "For Human Hearts," won a Carolina lad \$5000 and a week in Hollywood.

Weekly, Walter Winchell type of movie chatter shows filled the air. On one show, the host Jimmy Fidler reviewed movies, giving them bells as newspaper reviewers awarded stars. "This is a three-bell picture," he would shout. Then: Bong, Bong, Bong!

Fidler and George McColl (whose pet line was, "believe me this is the real McColl"), had leg men who dug up items at studios, cafes, bistros and bars. They survived on fan mail. I remember once when McColl telephoned me when I was handling a Nelson Eddy picture. "I'm going to blast Nelson Thursday," he said. "Tell him, to forget it. I like him but option time is coming up and Eddy fans are the most vicious letterwriters known. I have to get an avalanche to prove to the sponsors I'm listened to."

Today, radio listening is as great as in golden days. It is easier to reach by publicists than TV. But, because there are certain rules that necessitate any local station to look for public affairs subjects and to fill non-network time, TV offers a chance for a promoter of things like county fairs or a Boy Scout jamboree to get taped or filmed programs on the air. They can run from "take outs" of a few minutes to be used during news hours to 30 or 60 minutes "educational" and "informa-

ing stations and featured daily columns about radio. Most major movie studios in Hollywood conducted stations outright or had affiliations. Not only did this activity produce revenue, but it did a hard sell on the company's film output. Announcers on Paramount's station were required during 24 hours a day to follow the time signal by chirping, "If it's a Paramount Picture, it's the best show in town."

Programs were broadcast live and local programs often produced colorful flubs. But studios considered radio valuable training for young players, who also could be exploited through appearances. Radio coveted screen "names," and paid well in fees to players and picture plugs for studios to whom personalities were under contract.

Every studio had specialists whose sole duty was to promote and arrange radio roles. Even when a starlet was used, a studio would demand such an announcement as "Miss Doe's appearance is through the courtesy of 20th Century-Fox, whose latest super epic is . . ." Names of stars would be given.

Probably the high point of a required plug came one evening when "Suspense Theatre" was so happy

tive" documentaries.

The documentary approach to a TV subject has been practiced widely by Hollywood for years. The mini-film really is but an outgrowth of advance trailers done for specific films. The trailer is familiar to all movie fans, who may call prevues or coming attractions. A corps of specialists ply an artistry all their own in making these two- and three-minute hard-selling compilations of footage from a movie, titles, camera "optical effects," background music and sound tracks, many catchy phrases and an off-screen voice extolling the virtues in store for the lucky ticket-buyer next week.

One of the best of these trailers is Louis Harris, who reports that the use of film footage to induce patrons to return to a theatre goes back to the first American serial, "The Adventures of Kathlyn," starring Kathlyn Williams.

Harris recalls that at the end of each episode the producers attached a strip of film inciting viewers to rush to the box office next week to see how the cliff-hanger worked out for the harassed heroine. Because these selling titles were appended to the main film, and hence trailed, they became known as trailers.

When publicity-advertising executives realized how much captive audiences in a theatre could be influenced by screen plugs, they began to turn this technique to upcoming movies. Trailer making became so important that, in 1949, National Screen Service was formed to produce and distribute trailers for studios. Theatres rented the trailers as they did the movies they exhibited.

Major studios refined the approach to the whetting of public film appetites through the use of documentary-type shorts made on super productions that needed want-to-see campaigns. These were shown with newsreels and short subjects far in advance of play dates. At first, the best idea seemed to be behind-the-camera glimpses of the making of a big picture. Viewers were made to feel they were privileged visitors on location with a troupe.

The recognized father of these promotional featurettes was the late Frank Whitbeck. He not only produced these subjects but narrated them in a stentorian voice developed during years when he had hawked for circuses.

His mini-films made no pretense at subtlety. Hoopla for the stars and the title boomed forth. Whitbeck did, however, pioneer one classic in the "gentle sell" (or the soft touch). Far in advance of the release of "Gone With The Wind," he filled theatre screens with a nostalgic travelogue through the South to display the oft-crumbling



In early days on radio, two of moviedom's top columnists, Louella Parsons and Hedda Hopper had weekly radio shows, later TV.

grandeur of fabulous old plantation homes. Over the showing of the last few feet of film, Whitbeck's voice rumbled. "But where is all this splendor today? Gone, alas. Yes, Gone With the Wind."

So effective were these subjects that the industry as a whole collaborated on three-reelers aimed at rekindling the fire of regular movie-going for the great American public. "The Romance of Celluloid" traced the story of the finished movie from balls of cotton in Southern fields that formed the chemical base of intricate stock to the epic in color ready for showing. Later, "The World Is Yours," which was part of the "Movies Are Your Best Entertainment" campaign, described the meaning of Hollywood's product to the average American family.

These promotional productions were far beyond the first advertising mini-film to move away from the "how a movie was made" format. That trend-breaker was conceived by Walter Seltzer, currently a top producer, when he was a publicist on "Vera Cruz" in 1954. It was made for him by Jack Atlas, a trailer-maker. Five minutes in length and titled "Vera Cruz Adventures," it integrated Mexican life with a big movie.

The mini-film race was on. The ultimate was reached when Charles Bloch, originally a freelance still-photography expert, turned out eight separate briefies on "The Searchers." He effected syndication of them that guaranteed play time on 150 television stations for producers of the picture.

These promotional mini-films evolved into Cine-Journalism stories



Who can forget the inimitable Fannie Brice in "Baby Snooks?" There'll never be another.

concentrating on in-depth reports on certain phases of film making. Master of this formula is Theodore Taylor, a magazine writer and author of books who bowed into Hollywood's craft by way of publicity, then became a production executive, script writer and part-time publicist. Early in his career of exploiting films, he saw that the mini-film's survival depended on focusing for attention rather than scatter-shooting.

Most elaborate of the many dozen featurettes that Taylor has made covered completely the lives, training, exploits, tricks, adventures and dare-



DOG STORIES: Lassie and Tommy Rettig



AMERICAN ADVENTURE: Disneyland's frontierland feature, Davy Crockett



COWBOYS: Hopalong Cassidy, Bill Boyd



COMEDY: The Pinky Lee Show



TRAVEL AND TOURS: Let's Take A Trip

EFFECTS OF TV ON SMALL FRY

Parents' concern, Senate investigation cause television to curtail extreme violence on children's programs

No longer a guest, TV is today a *bona fide* member of the family. There are 34 million sets in homes across the nation. The average set is in use five hours a day, with children chief viewers two of these five. TV's impact—for good or evil cannot be overlooked.

It is thus no accident that the Senate Subcommittee on Juvenile Delinquency has directed its spotlight toward television, along with comic books and motion pictures. How harmful to the minds of small children is the violence and crime so generously provided by many TV producers? Or, as some psychiatrists contend, do they represent a beneficial, vicarious means of release? What are the responsibilities of parents and program planners in the television industry?

Reaction to such queries—and investigation—has sharpened public awareness of the problems. With the salutary appeal of ABC's *Disneyland*

(and *Davy Crockett*) fresh in their minds, parents are re-evaluating the heterogeneous TV shows their children are seeing: dog stories, cowboys, supermen, space cadets, puppets, circuses, cartoons, adventure, science, religion, and education—and all their imitators.

Parents are concerned about what their children are *learning* from TV. What is happening to their reading habits, study habits, and leisure time activities?

The television industry is paying heed to these questions by making an effort to improve the programs seen between 5-8 p.m. They have added educational programs in numbers—and curtailed crime-and-violence. As its safeguard, NBC has appointed Dr. Frances Horwich ("Miss Frances" of *Ding Dong School*) to head its Children's Programs Review Committee. CBS has offered to underwrite a nationwide study of what the public wants on TV.



DR. FRANCES HORWICH

PUPPETS: Howdy Doody, Bob Smith



CIRCUS: Super Circus, Mary Hartline



Reprint of a 2-page feature on TV in 1955 with photos of many of radio's top stars who later became regulars on television. (Courtesy Spectator Magazine)



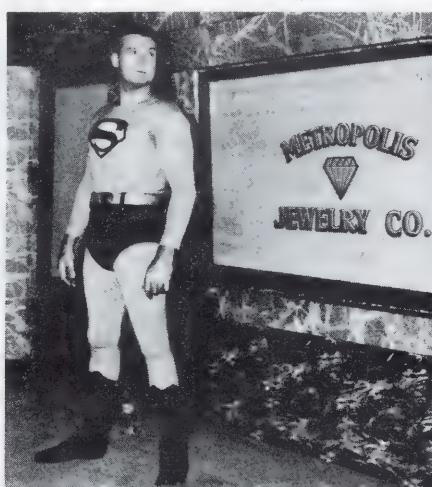
EDUCATION: Eleanor Hempel and her prize-winning Little Schoolhouse



DANCING: Al Jarvis' Dance Show, *Hi-Jinx*, for teenagers, their mothers, fathers



LAW AND ORDER: Lone Ranger



SPACE MYSTERY: Superman



RELIGION: *Faith of Our Children*



MOVIES: *The Little Rascals* (*Our Gang*)



SCIENCE: Mr. Wizard (Don Herbert, I.)

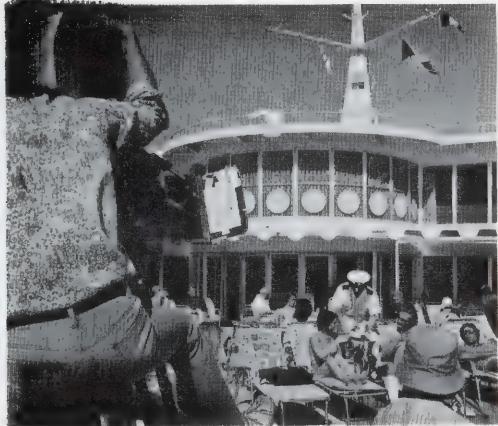
FOREIGN ACTION: *Ramar of the Jungle*





Crew of Princess Cruises gathers with the cast of "Love Boat" upon completion of the film which is scheduled for release on NBC during May. L to r: Terry O'Mara, Ted Hamilton, William Bassett, Sandy Heilberg, Theodore Wilson, Joseph Sicari; Second row: Gabe Kaplan, Karen Valentine; Front row: Don Adams, Florence Henderson and Hal Linden.

"Love Boat"



Shooting scenes on the top deck of the Sun Princess.



Just before lunch we find Don Adams with Max Hall on the top deck.



Moment of relaxation between scenes with Florence Henderson and Public Relations Director Max Hall.



Karen Valentine enjoying a cruise while working in NBC movie "Love Boat" and Max Hall of Princess Cruises.

Photos by Photogenetics.

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#1A WESTERNS

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Fort Apache
Stagecoach

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The Great Dictator
Animal Crackers
Jack & The Beanstalk

#2A WESTERNS

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Belle Stars Daughter
The Gunfighter
San Antonio Rose
Great Man's Lady

#3 BOGART

Dark Passage
The Roaring 20's
Treasure of Sierra Madre
Black Legion
Marked Woman
Tokyo Joe

#4 COMEDIES

Ball of Fire
Sullivan's Travels
Road To Morocco
The Heat's On

#5 FLYNN

Captain Blood
Dive Bomber
Robin Hood
The Sea Hawk

#6 CLASSICS

Citizen Kane
The Informer
Gunga Din
Stage Door

#7 SHERLOCK HOLMES

Terror by Night
The Spider Woman
Dressed to Kill
House of Fear
Pearl of Death
The Scarlet Claw

#8 HORROR

Invisible Invaders
King Kong
Mighty Joe Young
The Thing
Straight-Jacket

#9 MUSICALS*

No, No Nanette
Lucky Partners
You Were Never Lovelier
Sepia Cinderella

#10 MUSICALS & DRAMA

Mildred Pierce
20,000 Yrs In Sing Sing
Footlight Parade
Goldiggers of 1935

Arsenic & Old Lace

Yankee Doodle Dandy

#11 DRAMA

Gilda
Spellbound
Grand Hotel
Suddenly, Last Summer

#12 WESTERNS

Riders of the Whistling Pines
Daniel Boone, Trailblazer
Dig That Uranium
Distant Drums

#13 SOFT PORN

Girl From S.I.N.
Mr. Mari's Girls
Honey

#14 SERIALS

Zorro's Fighting Legion
Adv of Frank & Jesse James
Radar Men From the Moon
Manhunt of Mystery Island
Federal Operator 99

#15(C) MUSICALS

The Court Jester
The Greatest Show on Earth
Where Do We Go From Here
Riding High

#16 COMEDIES

Days of Thrills & Laughter
Flying Deuces
Utopia
Theatre Ads of the 30's

#17 EXPLOITATION

Marijuana
Maniac
Lash of the Penitente
Glen or Glenda?

#18 COMEDIES

Carry on Sgt
Belles of St. Trinians
Rocco & His Boys
Under the Sky of Paris

#19 FOREIGN

Diabolique
Illicit Interlude
The Trial
Nero's Mistress
400 Blows

#20 SERIALS

Return of Cpt Marvel
Return of Cpt America
Radar Men From the Moon
Purple Monster Strikes
Ghost Riders of the West

#21 SERIALS

King of the Carnival
King of the Rocket Men
Man with the Steel Whip
Zorro's Black Legion

#23(C) HORROR

Horrors of Dracula
Day of the Triffids
Black Zoo
House of Fright
King Kong Vs. Godzilla

#24(C) HORROR

The Mummy '59
The Reptile

Rasputin, the Mad Monk

Destination Moon Gorgo

#25 HORROR

The Headless Ghost
50ft Bride of Candy Rock
Blood of Dracula
Bucket of Blood
The Giant Leech...
Return of Dracula

#26 SCI FI

Attack of the Crab Monsters
Attack of the 50ft Woman
House on Haunted Hill
The Cat People
Enemy From Space
Attack of the Puppet People

#27(C) SCI FI

The Blob
Queen of Outer Space
One Million Years B.C.
The 7th Voyage of Sinbad - style A

#28(C) DRAMA

Rear Window
The Rainmaker
East of Eden
Duel in the Sun
Vertigo

#29 CLASSICS

On the Waterfront
The Misfits
Rebecca
Streetcar Named Desire

#30 (C) FANTASY

The Time Machine
Atlantis, the Lost Continent
Diary of a Madman
Cobra Woman

#31 HORROR

20 Million Miles to Earth
Ghost of Frankenstein
Bride of Frankenstein
Son of Frankenstein
Abbott & Costello Meet the Mui
Attack of the Giant Leeches

#32(C) HORROR

Tales of Terror
Premature Burial
7th Voyage on Sinbad - style B
Circus of Horrors
Horrors of the Black Museum

#33 STARS

King Creole
Jezebel
Some Like It Hot
The Wild One

#34(C) WESTERNS

Shane
Magnificent 7
One-Eyed Jacks
The Good, The Bad, & The Ugly

#35 SCI FI

Creature From the Black Lagoon
It Came From Outer Space
Horror Hotel
Day the Earth Caught Fire
Curse of the Undead
The Thing

#36 SERIALS

Wolf Dog
Hurricane Express

#37(C) SPECTACLES

Samson & Delilah
Sparticus
Lawrence of Arabia

#38(C) STARS

Elmer Gantry
African Queen
Loving You
Guess Who's Coming to Dinner?

#39(C) COMEDY

Bananas
What's New Pussycat?
The Oscar
Poseidon Adventure

#40(C) MUSICALS

Westside Story
Muscle Beach Party
Damn Yankees
Jolson Sings Again

#41(C) CLASSICS

Gone With the Wind
Easter Parade
Meet Me in St. Louis
Because You're Mine

#42 COMEDIES

They all Kiss The Bride
Are Husbands Necessary
Road To Morocco
The Doctor Takes A Wife

#43 EXPLOITATION

Shamed-Vittorio Gassman
Naked Venus
Game Of Love
The Shameless Sex

#44 EXPLOITATION

Malamu
Vice Dolls
Diary Of A Bad Girl
No Morals

#45 EXPLOITATION

Peeping Tom
Strip-O-Rama
Nacked & The Wicked
Woman - Rossellini

#46 EXPLOITATION

Many Ways To Sin
Paris Nights
Babes & Hoodlums
Sexpot

#47 (C) SCI FI

Time Machine
20,000 Leagues Under The Sea
Atlantis, Lost Continent

#48 (C) MUSICALS

Pagan Love Song
An American In Paris
Singing In The Rain

#49 (C) POT LUCK!

Myra Breckinridge
The Gay Deceivers
Snow White & 7 Dwarfs
7 Brides For 7 Brothers

#50 COMEDY

The Senator Was Indiscreet
Henry Aldrich Gets Glamour
The Heats On
The Lady Has Plans
Rings On Her Fingers

#51 SCREWBALL

You'll Never Get Rich
Ball Of Fire
Sullivan's Travels
An Old Fashioned Girl
Adventures In Baltimore

#52 ADVENTURE

Philo Vance Returns
Sleepers West
Trapped
Tokyo Joe
I Was A Shoplifter

#53 SUSPENSE

Citizen Kane
Careful Soft Shoulders!
Sabotuer
I Live On Danger
The Moon Is Down

#54 POTPOURRI

Hitler Gang
A Bell For Adana
The Invaders
It Happened One Noon

#55 MUSICALS

Seven Days Leave
Strictly In The Groove
Time Out For Rhythm
Happy New Year 1946
Yankee Doodle Dandy

*STILETTO TROTTERS #1

BOB STEELE INTRODUCTION
TO THE SCREEN
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PIRATES OF PANAMA TLR.
SCARLET ARROW TLR.
PEG OF MY HEART
BUSTER KEATON SCENE
WILL ROGERS ROPE TRICK
VIOLA DANA & BERT LYTELL
SEQUENCE

*SILENT TRAILERS #2

(ARTWORK ONLY, NO SCENES)

DESERT SONG

WHY LEAVE HOME

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BROADWAY BABIES

GLAD RAG DOLL

TRAIL OF 98

STUDENT PRINCE

RIO RITA

THE SOPHMORE

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Passing Parade



KAAREN VERNE

BY KIRK CRIVELLO

Kaaren Verne had a roller coaster type career—at first, careful nurturing into stardom under Warner Brothers aegis, marriage to a star, and then faltering success. She was at her best as examples of the ideal European woman.

She was born Ingabor Katrine Klinckerfuss in Berlin. The year of her birth was most likely April 4, 1915, but most sources put it at 1918. Her family was well known as manufacturers of excellent pianos. In 1937, she attended the Berlin State Theatre prior to leaving for London with first husband, pianist Arthur Young. She modeled as Ingabord Young, then tested for Irving Asher's "Ten Days In Paris" ('39) as Catherine Young. Asher named his new discovery Kaaren Verne and gave her the plum role opposite Rex Harrison in the first of her many spy adventure tales.

But the war was on, and when the marriage ended, she and her 4-year-old son arrived in Hollywood (March, 1940) with an attractive MGM offer. MGM put her into "Sky Murder," and then forgot her. "I wouldn't play ball. I was told, 'Play ball or else.' I couldn't believe such things could happen in America. I chose 'or else,'" said Kaaren later of her year at Metro. WB then put her into one of those films with which Hollywood prepared for war, "Underground" with Jeffrey Lynn and Phillip Dorn. Jack L. Warner liked her so much in Underground that he signed Kaaren.

She co-starred with Humphrey Bogart in "All Through The Night," one

of Bogarts less appreciated efforts—stylishly directed by Vincent Sherman, as a nightclub singer caught up in intrigue in another wartime spy melodrama.

There was a change of pace when she played Elise Sandor, the new love of Paris (Robert Cummings) in "King's Row," one of 1941's biggest successes. It was Sam Wood's emotional small-town drama and considered today a classic by many.

The 2nd Universal Rathbone-Bruce series, "Sherlock Holmes And The Secret Weapon" and "The Seventh Cross" had her once again as the European girl caught up in Nazi propaganda, and it also marked the end of her brief career importance.

In 1944, she married Peter Lorre and subsequently gave up her career. "I suppose that is funny," she said at her wedding. "Because in Germany my folks would not let me see any Lorre pictures because they were too gruesome." In 1953, the marriage was over and Kaaren resumed her career. Her final film was "Torn Curtain" ('67), Alfred Hitchcock's slick but empty thriller.

She died suddenly in her Hollywood home on Dec. 23, 1967, leaving her husband James Powers of Daily Variety, a son and adopted daughter. Cool, ladylike Kaaren Verne remains a lingering memory of calm loveliness who never escaped the spy genre. △

PATSY KELLY SIGNED FOR "FREAKY FRIDAY"

Patsy Kelly, the raucous, wisecracking co-star of farcical comedies during the '30s, has been signed for a role in Walt Disney Productions' "Freaky Friday," according to producer Ron Miller.

Miss Kelley, who is remembered for her appearances in a popular series of Hal Roach shorts, will co-star with Barbara Harris, Jodie Foster and John Astin in the Disney comedy as a leathery housekeeper.

Some of Miss Kelly's best known films are "Going Hollywood" with Bing Crosby and Marion Davies in 1933; "Girl from Missouri" with Jean Harlow in 1934; "Go Into Your Dance" with Al Jolson and Ruby Keeler and "Every Night at Eight" with Alice Faye, both in 1935; "Pigskin Parade," Judy Garland's first feature film in 1936; "The Cowboy and the Lady" with Gary Cooper and Merle Oberon in 1938, and "Playmates" with John Barrymore in 1941.

More recently she appeared on Broadway in "No, No, Nanette," in which she was reunited with Ruby Keeler, and in "Irene" with Debbie Reynolds.

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devilry of stuntmen as they performed for action scenes filmed in Durango, Mexico.

Another, which attracted much attention from students of cinematography in colleges, was a complete pictorial description of a typical day on location for James Wong Howe, which outlined much of the man's artistry in cinematography.

One brief tangent on the subject of using television to publicizing motion picture projects as pioneered by exploitation expert, is the *open-end interview*. Originally, it was strictly a radio stunt. A personality from the movie concerned was interviewed on tape, questions and answers.

The tape then was edited to include only the star's voice. The questions were blanked out. The tape was sent to various radio stations, with the original interviewer's words typed out. Hence, any radio commentator in any city could have a "personal" interview with the star, playing the tape and reading the interviewer's lines. Such a novelty can be listed as a *simulated interview* with the star.

The same effect has been created often for television. In the making, the camera records the film celebrity on one half of the film. The interviewer, seated next to him, is not photographed. In a local station, a split-screen running presents to viewers both the local interviewer and the Hollywood biggie. One, of course, is telecast live, the other on film.

From these descriptions, any new film maker can readily see that for him nothing really is impossible in his creativity. All it takes is an idea and courage to make opportunities. △

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Hollywood Goes To The South Pacific



Robert Kendall at the Tahara Hotel in Papette, Tahiti

by Robert Kendall

Hollywood has always found the lush, tropical islands of the beautiful South Pacific ideal settings for some of its most spectacular motion pictures.

"Mutiny on the Bounty" filmed in Papette, Tahiti brought Marlon Brando permanently to the splendorous setting. Then, there were the war films, "Guadalcanal Diary," "Sands of Iwo Jima," "Wake Island," the spectacular beauty of Bora Bora for Gary Cooper's technicolor "Return to Paradise," and Pago Pago served as the setting for "Return to Pago Pago" a 1937 epic with Victor McLaglen and the Broadway champs "Rain," as well as "South Pacific" both on stage and in the movies made this an exciting trip to look forward to. Leaving L.A. International airport, the Pan-Am jet headed first for a Honolulu layover of one hour and then on to the legendary Pago Pago. Left Los Angeles at 6:30 p.m. and arrived in Pago Pago at 4:10 a.m. the following day.

This is a steam-heat tropical paradise, conveniently cooled off by gentle tropical rains which come frequently

enough to make it pleasant. The Rainmaker Hotel is situated right on the bay-front, and is a two story tropical styled structure, with thatched roofed huts dotting the lush green grounds—set next to the deep blue sea. Pago Pago Harbor was formed when a volcano belched up its lava flow, creating a deep crater—making it an ideal harbor. Behind the Rainmaker Hotel is a high mountain affording a fabulous bay view. Rain clouds clash over the mountain top, giving the name for the Rainmaker Hotel far below.

There is a cable car which bridges the harbor down below. The ride from mountain to mountain appeared exciting. However, they said it wasn't working right and only natives could use it. As I listened to the screeching sound of the cable car as it perilously crossed the deep water harbor at mountain-top height, I wasn't eager to take the ride.

The people in Pago Pago point with pride to the building that used to be a hotel when Somerset Maugham stayed there, and met the notorious Sadie Thompson—which provided such



Boarding a plane for Western Samoa

top movie fare for Crawford's great "Rain" role, and Hayworth's "Sadie Thompson."

From American Samoa, where Pago Pago is situated, flew on to Western Samoa's capital—which is Apia. This is a British colony, and another stop in Maugham's journey. The city is situated along the ocean front with a gently curving sea-front road. Aggie Grey's Hotel is very British, with afternoon tea-time, and traditional English hospitality, merging with that of the naturally friendly Samoans. The hotel is set in a tropical garden, with palm trees on a small oasis in the middle of the free form swimming pool. The natives put on a spectacular floor show. Waiters, waitresses, maids and bellboys take off their work clothes, and slip into colorful sarongs, and the men wear colorful garb—resembling Tarzan's jungle costume. They dance, they sing, and they literally swing from the rafters and do a spectacular fire dance that enchants the audience.

From here to Papette, Tahiti. Left Apia at 1, arriving in Pago Pago Airport an hour or so later. Here there is a 5 hour wait until the plane takes off for Tahiti. Arriving at 1 a.m. in Tahiti, you are informed about Pago Pago fever and some exotic coconut palm disease that threatens the coconut trees. So, everything from Samoa is fumigated. This takes hours—the plane included—before anyone can set foot in Tahiti. Finally at 3:30 a.m. we headed for the Hotel Tahara. It was early Sunday morning and the night clubs were still swinging with their happy, spirited music. The Tahara Hotel is set in a

fabulous golf course and park, high above Papette, on top of a mountain. The rooms are terraced, with large individual balconies. The stars at this hour were all out as if they were putting on a performance all their own.

In Papette, visited Gaugin Museum, the lush area where they filmed much of "Mutiny on the Bounty" and drove by Brando's big ocean home. His son was playing in the front yard—and I found out first-hand whatever happened to Tarita. She is living here with Brando ever since he met the gorgeous Tahitian native girl in Bora Bora.

Next stop—beautiful Bora Bora. Even before the plane swoops down to land on a reef you see this is a special island like a decoration. Landing on a reef, you look up at powerful green mountains that seem to rise dramatically from the sea at the very moment you land. From here, by ship you go to the mainland where taxis speed you to the Bora Bora Hotel which looks like a movie set. Each thatched hut building catches the magnificent view. But it is hot. And in the first bungalow the ceiling fan didn't work. In the second bungalow the toilet didn't work. I like to go native, but escaping civilization can be carried too far. A crew of four worked to get the toilet going, and failed—being swiftly followed by a crew of three who succeeded.

The first night there, a beach buffet, by candle-light set to Tahitian music was unique if you care for Roast Suckling Pig, beans and an apple. At \$105 a day with meals for two—as their cheapest offering, I must say I wouldn't advertise this as a bargain. Also, they allow cheese, a gourmet variety served as dessert, to sit in the sun, collecting flies. That is not class—no matter how much it costs.

The spectacular star display at night surpassed that in Papette, and I considered the glittering heavens the most exciting thing about Bora Bora.

Next there was Moorea—where three men from Newport Beach in California have their "go-native" operation in full swing. The ceiling fan made a grating sound all night long, and there were no curtains at the bungalow windows. Refrigeration was a luxury for food, and I found hot juice drinks and warm, sticky fruit—even if plucked frequently from nearby trees, not the most appetizing. Left Bali Hai Hotel, and questioned all of the propaganda about the place. The room boasted mattresses on hard boards, as box springs were reminders of civilization, perhaps or maybe it was the cheapest way—as they got the cheapest native help they could obtain one story posted on a wall informed—I believe, and left for the comfortable Tahara Hotel in Papette as swiftly as I could flee.

And then Hawaii! The climate here



Bora Bora—where Gary Cooper starred in "Return to Paradise"

surpasses every other place our busy trip had taken us. The Kahala Hilton was by far the most wonderful hotel. The price was a bargain compared to these other spots. The food—the best. Here at the Kahala Hilton and the Rainbow Hilton, we found the best prepared food of all.

At the Blue Dolphin Room in the Outrigger Hotel listened to Martin Denny and his exotic music. The audiences still cheer this marvelous musician and his fabulous exotic sounds he and his orchestra can create.

We thoroughly enjoyed talking with Denny and he recalled the many movie stars he has met in Hawaii. Alice Faye and Phil Harris have long been Denny fans.

And then—back to Los Angeles. The rain had cleared the atmosphere and the city stretched out below never looked better as we landed. △



Going native at the Bali Hai Hotel in Moorea includes having no box springs. Is this class?



Marlon Brando's hideaway home in Papette, Tahiti



This is the Bali Hai Hotel in Moorea where we had to use bedspreads for uncurtained windows.

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Also need pressbooks on "Daughter of Don Q, G-Meh Never Forget and Perils of Pauline with Evelyn Knapp. Also need other pressbooks on serials. Let me know what you have.

Anyone wishing to assist me with research on the serials (231 serials) for project I'm working on—please contact me—Write: Joe McGuire, Canterbury Gardens, 149 Hatch Avenue, Coldwater, Mich. 49036 (5-6-'76)

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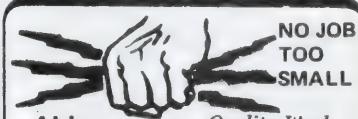
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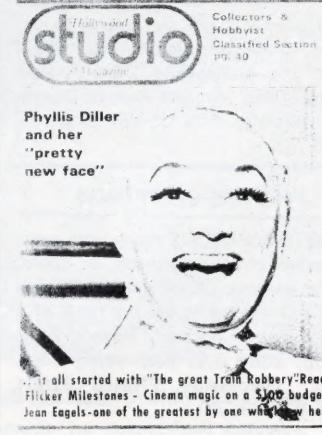
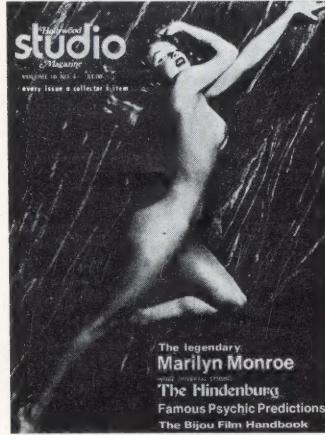
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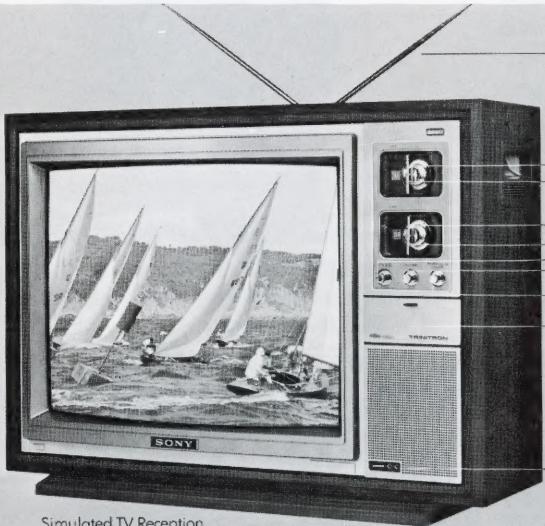


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# The Seven Per-cent Solution



**NICOL WILLIAMSON**, a Shakespearian actor of note and one of today's foremost contemporary stage and screen actors portrays Sherlock Holmes.



**ALAN ARKIN** noted actor/director is the famous Dr. Sigmund Freud in "The Seven Per-Cent Solution."



"HOT ON THE TRAIL"-Sherlock Holmes and Dr. Watson with bloodhound. "We must catch them before the Danube", The steam engine speeds towards the Austrian border.

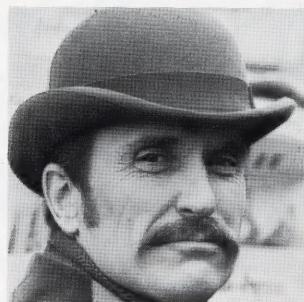


"ELEMENTARY" says Sherlock Holmes making an important discovery as Dr. Watson and Dr. Sigmund Freud stand in amazement.

Filmed against the background of the English countryside, the gaslit London that is uniquely Sherlock Holmes' own in detective literature, and old Vienna, with interiors at London's Pinewood Studios, "The Seven-Per-Cent Solution" for Universal is at once the most ambitious and lavish Sherlock Holmes film ever made.

The twin masters of deduction in this century, Sherlock Holmes and Sigmund Freud, meet and clash in intricate confrontation. It's exciting from start to finish in true "Holmes Technique."

Alan Arkin, Vanessa Redgrave, Robert Duvall and Nicol Williamson as Sherlock Holmes head the stellar cast produced and directed by Herbert Ross, with Alex Winitsky and Arlene Sellers as Executive Producers, and Stanly O'Toole as Associate Producer. Also starred are Laurence Olivier, Joel Grey, Samantha Eggar, Charles Gray, Regine and Jeremy Kemp, playing roles that offer them a histrionic field day.



**ROBERT DUVAL**, Academy Award nominee essaying a role traditionally British as the life long co-hort and friend Dr. Watson.



**VANESSA REDGRAVE**, Academy Award nominee portraying the singer in the film whose life is threatened.



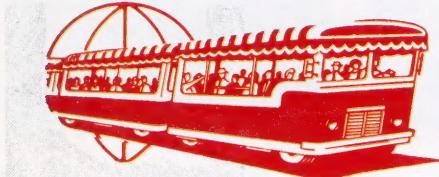
**THE PLOT THICKENS**-Professor Moriarty arch villain of Sherlock Holmes portrayed by Laurence Olivier and Dr. Watson meet in a strategic scene.



**ON THE SET**-Nicol Williamson and Vanessa Redgrave with Director Herbert Ross (right) relaxing after a days shooting.

**TURN OF THE CENTURY OFFICE**-Dr. Sigmund Freud, a young Viennese doctor and father of psychoanalysis. His wife, is protracted by Georgia Brown, noted actress.

©Universal Pictures

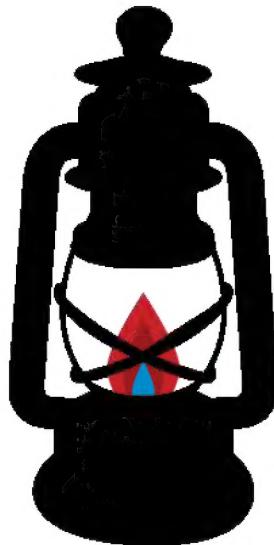


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